University of Alberta
Department of Music

Symphonic Wind Ensemble

Fordyce Pier, Director
with
Guest Conductor
Tanya Prochazka

Tuesday, November 21, 2000 at 8:00 pm

Arts Building
University of Alberta

Program

Overture in C (1793) — Charles Simon Catel (1773-1830)

When Jesus Wept — William Schuman (1910-1992)
Chester (1956)

Tanya Prochazka, Guest Conductor

Emblems (1964) — Aaron Copland (1900-1990)

Intermission

Dawn Flight (c1994) — Philip Wilby

Apocalyptic Dreams (c1997) — David R Gillingham

I. The Vision
II. Cataclysmic Events
III. Messianic Kingdom
(played without pause)

Program Notes

Overture in C, by Charles Simon Catel. This is an original composition for band by a French contemporary of Beethoven. Written for the French Band of the National Guard in 1792, the present edition is by Richard Franko Goldman. The music is in a clearly classical style with respect to its melodies, harmonies and formal structure. It is a test for a modern band to achieve an 18th century sound.

When Jesus Wept and Chester by William Schuman. These two works are the second and third movements of Schuman's *New England Triptych*, written originally for orchestra in 1956, and subsequently transcribed by the composer for band. Both works are based on hymn tunes by William Billings (1746-1800). Featuring soulful solos by the euphonium and cornet at the beginning, Billings' original round, When Jesus Wept, is given a sumptuous treatment by the wind band, returning to the solo texture at the end. Chester, an extremely famous Revolutionary War hymn, has been expanded and developed into an overture form, well-known to modern wind band players. The tune is introduced by woodwinds and then played by brass and percussion in hymn style. Schuman then subjects the tune to a more contemporary treatment in a quick tempo, returning to the hymn-like style at the end.

Tanya Prochazka, Professor of cello and Director of the Academy Strings at the University of Alberta, is the Guest Conductor for these two pieces.

Emblems, was composed by Aaron Copland in 1964 as the result of a commission by the College Band Directors National Association, and, as such, is one of his last compositions. It is essentially a three-part form featuring the wide open harmonic spaces and jazzy rhythms often associated with Copland's music, but also presenting sections in which the harmonies verge on sounds more typically produced by serial compositional techniques. Copland said about the piece, " I called the work 'Emblems' because it seemed to me to suggest musical states of being, noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener."

The year 2000 marks the 100th anniversary of Copland's birth, and it is a pleasure to present one of his several works originally composed for wind band.

Dawn Flight, by Philip Wilby This 1994 composition by an English composer increasingly well-known in North America, depicts the mock battle of two 1918 bi-planes over the North Yorkshire Moors National Park in England on a clear, brisk New Year's Day, early in the morning. The piece proceeds from a gradual warm-up of the engines to full-throttled power as the planes take off. The musical gestures bring to mind swooping power dives and the waning sounds as the planes leave the immediate area, only to return again with another powerful crescendo. While this sounds like a simple enough image, the musicians have their hands full with the technical virtuosity required to create it.

Apocalyptic Dreams composed in 1997 by David Gillingham, is a large, 18-minute work, intended to portray the events of the Apocalypse as described in the Biblical book of Revelations. The first movement, "The Vision" depicts the end of the world as envisioned by the Apostle John. It progresses from a quiet, mysterious beginning through a malevolent march to the end, which passes without pause into the second movement, "Cataclysmic Events."

Marked "Ferocious" in the score, quiet, but sinister chromatic lines in the woodwinds set up a threatening motive which constitutes the melodic basis for the rest of the movement. It is heard in augmentation and fugally, before a wild 3/8+2/8+3/8 dance interrupts, finally returning to the earlier melodic material. The music goes directly into the third movement, "Messianic Kingdom," without pause.

The joyous ringing of bells, created by the bells, chimes, vibraphone, marimba and bass marimba, announces the arrival of the "Messianic Kingdom." A chorale-like theme emerges in the low brass, describing the "second coming of Christ." After a solo woodwind interlude, a fanfare introduces a quotation of "Break Forth O Beauteous Heavenly Light," by Johann Schop, ending the symphony on a note of hope for humanity.

University of Alberta Symphonic Wind Ensemble, 2000-2001
Fordyce Pier, Director

Flute
Sarah Bouthiller
Adam Wiebe
Cassandra Lehman
April Diver (pic)

Oboe
Adam Garvin
Judith Fulcher
Michelle Foster (EH)

Clarinet
Angela Visscher
Mark Bass
Michael Zisin
Heidi Piepgrass
Peter Sims

Bass Clarinet
Lindsay Cohen

Bassoon
Ondrej Golias
Joanne Carson

Alto Saxophone
Erin Rodgers
Adam Eccles
Sara Wolkowski

Tenor Saxophone
Eric Goluszka

Baritone Saxophone
Scott Campbell

Cornet
Neil Barton
Leila Flowers
Sherri Twarog
Jeremy Maitland

Trumpet
Jeff Bryan
Sheena Hyndman

Horn
Dubrena Myroon
Paula Sampson
Tammy Hoyle
Paul Flowers

Trombone
Megan Hodge
Alden Lowrey
Heather Wilson

Bass Trombone
Ted Huck

Baritone
Edward Stein
Lara Hyndman

Tuba
Brock Campbell
Justin Litun

Percussion
Nicholas Jacques
Jonathan Sharek
Ruston Vuori
Cort Laslop
Angela Cheng
Christine Boisvert

Piano
Michelle Santiago

Audience Development Committee
Sherri Twarog
Scott Campbell